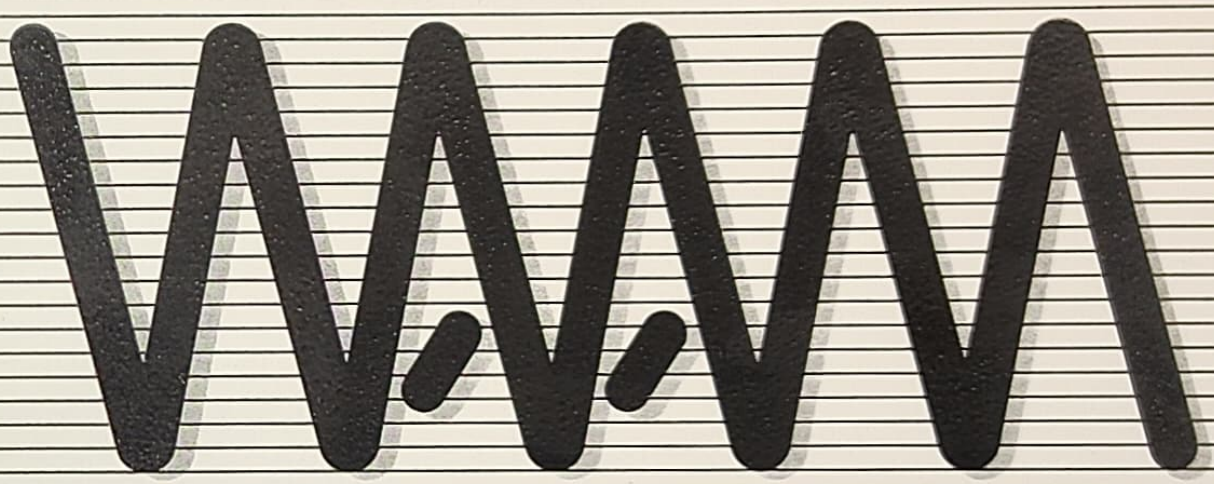
ANNUAL REPORT 1979



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PRESIDENT'S MESSAGE

Dear Members:

It is my great pleasure to report that this past year has been one of unusual successes for WAAM and therefore it is rather difficult to give priority to one event over another. However, since every organization is concerned about its financial health I can report that we have completed a second year with a surplus of revenues over expenses and have accomplished our budget goals which included the addition of two more full-time staff members (we now have eight) and are prepared for the expenses in moving our WAAM offices to San Francisco. The move will take place in October 1979 and the new address will be: 270 Sutter Street, San Francisco, CA 94108.

Some of these additional expenses and services were made possible by the fact that our membership has reached an all time high of three hundred twenty seven institutional members and one hundred twelve individuals which represents a ten percent increase in institutional members. Our exhibition program has also reached its highest level with forty exhibitions available on the circuit.

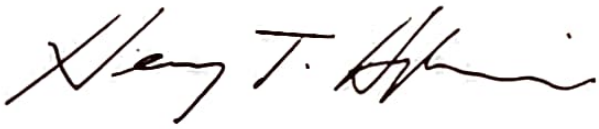
We received a record amount of federal and state support this year for a number of important projects including the first month-long residency course in museum management for museum professionals which was presented in cooperation with the University of California Extension, Berkeley. Two new Board members selected from the business community have been added to give us better balance and to help us in other fund raising ventures.

Furthermore, WAAM has been elected by the Council of the American Association of Museums to become an Affiliated Professional Organization to the Council.

On behalf of the Board of Trustees, I wish to thank Lynn Jorgenson and the excellent staff for placing us in this advantageous position.

As you know, last year's annual conference in Victoria, B.C. with the Western Regional Conference was a huge success, attended by two-hundred fifty museum professionals. This year's conference in Santa Fe, New Mexico, promises to be even better. It pleases me to announce that plans are underway for the 1980 conference to be in San Francisco.

My best,



Henry T. Hopkins
President

BOARD OF TRUSTEES

President	Henry T. Hopkins, San Francisco Museum of Modern Art, San Francisco, CA
Vice President	Lewis W. Story, Denver Art Museum, Denver, CO
Vice President	Betty Hirsch, Beaumont Art Museum, Beaumont, TX
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	Ric Collier, Boise Gallery of Art, Boise, ID
	Peter deC. Hero, Oregon Art Commission, Salem, OR
	Dextra Frankel, California State University - Fullerton, Art Gallery, Fullerton, CA
	Don Jones, Chevron U.S.A. Inc., San Francisco, CA
	William Landwehr, Springfield Art Museum, Springfield, MO
	David Robinson, Robinson and Mills, San Francisco, CA
	Josine Starrels, Los Angeles Municipal Art Gallery, Los Angeles, CA
	Louise Tester, Arizona Commission on the Arts and Humanities, Phoenix, AZ
	Richard West, Crocker Art Museum, Sacramento, CA

REGIONAL REPRESENTATIVES

Alaska	Robert Shalkop, Anchorage Historical and Fine Arts Museum, Anchorage
California	Jim Murray, Mt. Saint Mary's College, Los Angeles
	George Neubert, Oakland Museum, Oakland
Hawaii	Ruth Tamura, Honolulu Academy of Arts, Honolulu
Iowa	Jan Muhlert, University of Iowa, Ames
Kansas	Charles Eldredge, University of Kansas, Lawrence
Montana	Donna Forbes, Yellowstone Art Center, Billings
Nevada	Walter McNamara, University of Nevada, Reno
New Mexico	George H. Ewing, Museums of New Mexico, Santa Fe
North Dakota	Laurel Reuter, University of North Dakota, Grand Forks
Oklahoma	Marcia Manhart, Philbrook Art Center, Tulsa
Oregon	Michael Whitenack, University of Oregon, Visual Arts Resources, Eugene
South Dakota	Joseph M. Stuart, South Dakota State University, Brookings
Texas	Lawrence Miller, Laguna Gloria Museum of Art, Austin
	Leonard Sipiora, El Paso Museum of Art, El Paso
Washington	Jon Kowalek, Tacoma Art Museum, Tacoma
Wisconsin	David Wagner, Woodson Art Museum, Wausau
Wyoming	Laura M. Hayes, Wyoming State Art Gallery, Cheyenne

STAFF

Executive Director	Lynn Jorgenson
Assistant to the Director	Gail Denning
Program Director	Linda E. Evans
Exhibitions Administrator	Gigi Dobbs
Exhibitions Education and Circuit Coordinator	Christine Magdanz-Robbins
Exhibitions Assistant	Kenneth Schlesinger
Professional Training Coordinator	Patricia McDonnell

DONORS AND GRANTING AGENCIES

We are grateful for the generous support from persons and organizations interested in WAAM's continued success. Due to their assistance, many worthwhile projects were accomplished.

Braunstein Gallery
California Arts Council
Chevron U.S.A. Inc.
S.H. Cowell Foundation
The William H. Donner Foundation
Evelyn and Walter Haas Jr. Fund
William and Flora Hewlett Foundation
The Hyatt on Union Square, San Francisco
IBM Corporation
Sam and Blanche Koffler
National Endowment for the Arts
Oakland CETA Title VI
The Oakland Museum
Quay Gallery
Robinson Mills & Williams Architecture and Planning
Rosenberg, Botsai, and Overstreet
San Diego Museum of Art
San Francisco Foundation
L.J. and Mary C. Skaggs Foundation
W. Scott Woods

INSTITUTIONAL MEMBERSHIP

Membership privileges are available to all non-profit, educational institutions operating galleries and museums for the visual arts. The benefits of institutional membership include full participation in all of WAAM's activities including use of the group fine arts insurance policy, reduced rates on WAAM's traveling exhibitions, use of the Visiting Specialist Program, conferences, and seminars. Institutional membership requires approval of the Membership Committee of the Board of Trustees prior to granting membership privileges.

Institutional dues $150
(Institutions with small budgets, new galleries, and multi-location facilities may apply for a reduction of $50 in dues, subject to the approval of the Membership Committee.)

INDIVIDUAL MEMBERSHIP

Participation in all Association activities except fine arts insurance and traveling exhibition program is available to the following membership classification:

Fellow $25
Open to all individuals interested in keeping informed of WAAM activities and in touch with museum professionals in WAAM's member institutions.

Professional $25 for Three
Institutions holding active membership may enroll three staff members or art department associates.

Pre-Professional $10
Students of museum training programs and museum docents are eligible to participate in Association meetings and seminars and receive WAAM publications and notices.

MEMBERSHIP ANALYSIS

	Fiscal 1979	Fiscal 1978	Fiscal 1977
Institutional	327	293	291
Individual			
Fellow	54	57	58
Professional	34	39	12
Pre-Professional	24	26	34
Total	112	122	104
TOTAL NUMBER OF MEMBERS	439	415	395
Type of Institution			
College & University	36%	46%	39%
Municipal & Private	44%	30%	33%
Art Centers	15%	14%	20%
Associations & Councils	4%	9%	6%
Libraries	1%	1%	2%
Geographic Location			
California, Oregon & Washington	54%	55%	49%
Other States West of the Mississippi	25%	35%	40%
Alaska, Canada & Hawaii	4%	5%	4%
States East of the Mississippi	17%	5%	7%

WAAM MEMBER FINE ARTS INSURANCE

In its 27th year, WAAM's group fine arts insurance policy is now being used by over 184 institutions. The pooled premium concept of the insurance policy has kept premiums low and use of the policy simple. The premium structure is based on an institution's actual loss experience in using the policy. Loss ratios computed from the amount of claim settlements returned to an institution, against the premiums paid to WAAM are the basis for insurance rates. New users of the policy and those institutions with no prior claims, and therefore a zero loss ratio, are eligible for the lowest premium rate at 6c per hundred. Other institutions are charged according to the chart below.

	Rate per $100 of insured value for exhibitions	
Loss Ratio	**Under $150,000**	**Between $150,000 and $300,000**
0	$.06	$.04
1 - 45%	.075	.05
46 - 50%	.09	.065
51 - 60%	.12	.085
61% and up	.15	.105

A service charge of $8.00 per month is added to this premium to cover WAAM's administrative costs. The policy is an all risk, wall to wall policy with a $100 deductible per incident.

Special arrangements can be made to cover permanent collections, larger exhibitions over the $300,000 value, overseas shipments, auctions and outdoor exhibitions.

The policy is with Aetna Insurance Company of Hartford, Connecticut and is handled by WAAM's agent, Huntington T. Block Insurance of Washington, D.C.

	Fiscal 1979	Fiscal 1978
Premiums Paid to Aetna	$ 69,098	$ 44,118
Claims Paid by Aetna	28,357	30,065
Loss Ratio	41%	68%

Number of Institutions In each premium category	**For Year Ending 1979**	**For Year Ending 1978**
6c	130	113
7.5c	16	14
9c	1	3
12c	2	2
15c	35	30
Total	184	162

TRAVELING EXHIBITIONS

It is the aim of WAAM's traveling exhibitions program to make special exhibitions available on a rental basis to museums that wish to extend their programming by utilizing resources not available in their own communities. WAAM exhibitions are selected from institutions throughout the United States, both from museums' permanent collections and from specially curated exhibitions. Exhibition proposals are received and reviewed continually throughout the year, and exhibitions approved for the program offer quality in content as well as variety in media and cost. Each exhibition is developed as a complete presentation accompanied by wall labels, introductory panels, and interpretative materials. Exhibitors pay a rental fee for the exhibition, as well as incoming shipping expenses.

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/Non-member Fee
CRAFTS		
AMERICANS IN GLASS Forty works reflect the variety of expression achieved by the American contemporary studio glass movement	Leigh Yawkey Woodson Art Museum Wausau, WI	$975/$1265
CONTEMPORARY CRAFTS: WESTERN STATES ARTS FOUNDATION AWARD WINNERS Eleven artists in clay, fiber and metal are winners of WESTAF's 1977 Arts Fellowship Program; 45 works	Western States Arts Foundation Denver, CO	$800/$1040
FRIENDS OF THE RAG: FANTASY APPAREL Fifteen costumes transform clothing into an energetic and fanciful body art	Friends of the Rag Seattle, WA	$500/$650
MIXED MEDIA		
WALTER ASKIN SURVEY: 1969 to 1979 Askin's lively interpretations of objects, landscape, figures, and symbols; 24 lithographs, 24 paintings	University Galleries UCLA Los Angeles, CA	$1800/$2340
CAERULEA: RUINS AND RESTORATIONS Eleanore Bender and Eleanor Rappe have invented a "lost civilization," and fabricated 30 archeological objects which suggest the Caerulean way of life; supported by a grant from the National Endowment for the Arts	M.H. De Young Museum Fine Arts Museums of San Francisco San Francisco, CA	$975/$1265
CHICAGO ABSTRACTION 15 installation works, sculptures and paintings by 7 Chicago artists: Dennis Kowalski, Mary Stoppert, Nancy Davidson, Andrea Blum, Edith Altman, Vera Klement and Daniel Ramirez	Marianne Deson Gallery Chicago, ILL	$1300/1690
DEJU VU: MASTERPIECES UPDATED Approximately 50 contemporary works for which the point of departure is a well known masterpiece; paintings, graphics, photographs and mixed media; supported by a grant from the National Endowment for the Arts	WAAM The Downey Museum Downey, CA	$1170/$1520
FORM AND FIGURE Sculptures by Nancy Grossman, sculptures and drawings by Marisol, Philip Pearlstein oils and a Duane Hanson figure; approximately 20 works; supported by a grant from the National Endowment for the Arts	Miami-Dade Community College North Campus Miami, FLA	$1900/$2470

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/ Non-member Fee
THE GREAT AMERICAN FOOT An unpedestrian salute to the foot: works by artists from across the U.S., plus historical, contemporary and fanciful footwear; 170 pieces, plus photo-panels; sponsored by the Kinney Shoe Corporation	American Crafts Musuem New York, N.Y.	$1900/$2470
ILLUSTRATIONS FOR CHILDREN: THE GLADYS ENGLISH COLLECTION Original illustrations for children's books, these 42 familiar images are from books published between 1924 and 1956; in cooperation with the California Library Association	Sierra College Gallery Rocklin, CA	$500/$650
THE MOTHER OF US ALL Robert Indiana's cut paper and pentel drawings for costumes and set designs for the opera "The Mother of us All," composed by Virgil Thomson, libretto by Gertrude Stein; 79 works; supported by a grant from the National Endowment for the Arts	McNay Art Institute San Antonio, TX	$890/$1160
SHOPPING IN CHINA 40 gouache paintings, circa 1825, depicting Chinese shop interiors of the artisan community in Canton	International Exhibitions Foundation Washington, DC	$950
*TEN ARTISTS: WESTERN STATES ARTS FOUNDATION Winner's of WESTAF'S 1976 Visual Arts Fellowship Program, 37 pieces	Western States Arts Foundation Denver, CO	$450/$590
PAINTING		
*BAY AREA PAINTERS Paintings by 19 California artists, 58 photographs of the artists at work; supported by a grant from the California Arts Council, with assistance from Chevron U.S.A. Inc.	WAAM	$400 Calif. $550/$715
CALIFORNIA LANDSCAPE PAINTING Such masters as Bierstadt, Keith and Hill depict the California landscape from the 1860's to 1915; 31 pieces; with support from the California Arts Council and the National Endowment for the Arts	WAAM and The Oakland Museum Oakland, CA	$1270/$1651
CHICAGO CURRENTS: THE KOFFLER FOUNDATION COLLECTION This collection emphasizes the unique character of works done by contemporary Chicago area artists; 34 paintings and sculptures, 1950 - present	National Collection of Fine Arts, Smithsonian Institution Washington, D.C.	$2100/$2730
*CREATIVE GROWTH: ART OF THE DEVELOPMENTALLY DISABLED Paintings in tempera by students of Creative Growth; 36 works plus 6 panels.	Creative Growth Oakland, CA	$300/$390

* Exhibition no longer available

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/ Non-member Fee
*MAYNARD DIXON: ARTIST OF THE WEST Forty paintings by Maynard Dixon, who recorded the landscape and people of the "old West"	Brigham Young University Provo, UT	$670/$810
NATIONAL WATERCOLOR SOCIETY: 57th ANNUAL EXHIBITION Works in aquamedia by 38 artists, selected through national competition	National Watercolor Society Los Angeles, CA	$475/$615
WATERCOLOR U.S.A. 1979 A selection of 40 paintings from this competitive/invitational exhibition expresses the innovation and vitality of contemporary work in aquamedia	Springfield Art Museum Springfield, MO	$650/$845
*THEODORE WORES: THE JAPANESE YEARS 25 oils by Theodore Wores represents the Japanese way of life in the late 1800's; collection of Dr. Ben Shenson and Dr. A. Jess Shenson	The Oakland Museum Oakland, CA	$560/$700
PHOTOGRAPHY		
*A THOUSAND WORDS One hundred seventy-nine press photographs depicting news, sports and feature story events dating back to 1906	San Francisco Chronicle and San Francisco Museum of Modern Art San Francisco, CA	$375/$485
COLORADO/NEW MEXICO 63 photographs by Myron Wood document the land and people of the southeastern Colorado and northern New Mexico region	WAAM	$425/$550
CRYING FOR A VISION: A ROSEBUD SIOUX TRILOGY, 1886-1976 Three photographers who lived and worked among the Brule Sioux in South Dakota reveal the land, the people, and the quality of life on the Reservation; 120 photographs	Mid-America Arts Alliance Kansas City, MO	$875/$1140
IMOGEN CUNNINGHAM: AFTER NINETY Imogen's last work, 60 photographs which are a moving portrayal of the aged; with assistance from the California Arts Council	The Imogen Cunningham Trust Berkeley, CA	$450/$585
*IMOGEN CUNNINGHAM: 75 YEARS OF PHOTOGRAPHY A retrospective of 85 photographs, on tour in Europe. Assisted by Chevron U.S.A. Inc.	The Imogen Cunningham Trust Berkeley, CA	
BRUCE DAVIDSON PHOTOGRAPHS This collection of 117 Bruce Davidson photographs from 1956 to 1976 demonstrates the artist's evolution from the lyrical impressionism of his Parisian subjects to the stark, compassionate realism of a New York cafeteria's clientele	WAAM	$1200/$1560

* Exhibition no longer available

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/Non-member Fee
*EMERGING LOS ANGELES PHOTOGRAPHERS Seventy-four works by 20 artists whose common denominator is a non-traditional approach to photography	Friends of Photography Carmel, CA	$450/$590
WALKER EVANS: A PENETRATING VISION Evans' humble and ordinary subject matter contrasts with the ennobling power of his images, illustrating the quality of the human experience; 55 photographs; supported by a grant from the National Endowment for the Arts	Museum of Contemporary Art Chicago, IL	$735/$960
MASTERS IN PERCEPTION A selection of 55 photographs, 1856 to 1929, presents works by early masters; albumen prints, collotype, photogravure and silver processes are included; supported by a grant from the National Endowment for the Arts	San Francisco Musuem of Modern Art San Francisco, CA	$600/$780
IRVING PENN PHOTOGRAPHS IN PLATINUM METALS Large format platinum and palladium prints by Irving Penn, 80 works: found objects, celebrity portraits, nudes, and primitive people, 1947-1975; supported by a grant from the National Endowment for the Arts	Marlborough Gallery New York, NY	$1240/$1610
SPECTRUM: NEW DIRECTIONS IN COLOR PHOTOGRAPHY Contemporary perspectives in color photography by 12 nationally selected photographers; 117 pieces	Art Gallery University of Hawaii at Manoa Honolulu, HI	$1350/$1755
PRINTS AND DRAWINGS		
JOHN ALTOON DRAWINGS Drawings in gouache, watercolor, and ink in Altoon's fluid, humorous and satirical manner; 75 works	deSaisset Art Gallery & Museum Santa Clara, CA and Braunstein Gallery San Francisco, CA	$1480/$1925
ARTISTS' PORTRAITS AND SELF-PORTRAITS A selection 57 prints spanning the 16th through 20th Centuries; with support from the California Arts Council and the National Endowment for the Arts	Achenbach Foundation for Graphic Arts of The Fine Arts Museums of San Francisco San Francisco, CA	$875/$1135
*ARTISTS' STAMPS AND STAMP IMAGES Unique and fanciful stamps and stamp images, 2,750 total, by artists from six countries	Simon Fraser University Burnaby, B.C.	$390/$505
CONTEMPORARY LATIN AMERICAN PRINTS 40 lithographs and silkscreens by Mexican and Latin-American artists printed at Kyron Ediciones, Mexico City	Rubicon Gallery Los Altos, CA	$850/$1105

* Exhibition no longer available

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/Non-member Fee
CONTEMPORARY JAPANESE PRINTS: SELECTIONS FROM THE BEN AND ABBEY GREY FOUNDATION 20 color woodblocks by Japanese artists who merge traditional techniques and contemporary aesthetics	Grey Art Gallery and Study Center New York University New York, NY	$280/$365
A HISTORY OF AMERICAN ART THROUGH PRINTMAKING 53 prints by notable American artists, 1700s to the present, all print media; supported by a grant from the National Endowment for the Arts	Wichita Falls Museum and Art Center Wichita Falls, TX	$675/$875
HANS HOFMANN: COLORIST IN BLACK AND WHITE Black and white drawings from all phases of Hofmann's career; 56 works	International Exhibitions Foundation Washington, D.C.	$500
PRINTS BY PETER MILTON 65 etchings trace Milton's career from early landscapes to recent complex multi-layered compositions	International Exhibitions Foundation Washington, D.C.	$875
*NEW TESTAMENT NARRATIVES IN MASTER DRAWINGS Forty drawings in inks and sepia washes, 16th to 19th Centuries	Crocker Art Museum Sacramento, CA	$390/$505
NEW YORK COLLECTION PORTFOLIO Containing 30 small format prints by New York artists of the 1960s, the Portfolio was published in 1973 by Experiments in Art and Technology (E.A.T.), N.Y.	San Francisco Museum of Modern Art San Francisco, CA	$550/$715
JOSE C. OROZCO AND DIEGO RIVERA: DRAWINGS AND PRINTS Eighteen lithographs and etchings by Orozco and nineteen Rivera drawings; works which celebrate the Mexican people in their daily life; with assistance from the California Arts Council	San Francisco Museum of Modern Art San Francisco, CA	$850/$1105
*19th CENTURY POSTERS Sixteen posters by 19th Century artists in France who were instrumental in early lithographic poster design	Phoenix Art Museum Phoenix, AZ	$350/$455
PRINTS: NEW POINTS OF VIEW Thirty artists employing innovative applications of printing processes in combintation with other media contribute two works each; supported by a grant from the National Endowment for the Arts	Crocker Art Museum Sacramento, CA	$865/$1125

* Exhibition no longer available

EXHIBITIONS CIRCULATED BY WAAM

Name Description	Originating Institution	Member/Non-member Fee
ROBERT RAUSCHENBERG: STONED MOON SERIES Thirty-three lithographs executed to celebrate the Apollo II launch; with assistance from the California Arts Council	San Francisco Museum of Modern Art San Francisco, CA	$1000/$1300
FRITZ SCHOLDER MONOTYPES 30 monotypes imbued with Scholder's characteristic color and native American imagery	Smith Andersen Gallery Palo Alto, CA	$775/$1010
SIX DECADES OF PRINTS BY FRITZ EICHENBERG 120 wood engravings and lithographs produced by Eichenberg as book illustrations over a period of 55 years	International Exhibitions Foundation Washington, D.C.	$950
SCULPTURE		
THE 1977 INTERNATIONAL CHAIR DESIGN COMPETITION Nine winning chairs and maquettes for 22 honorable mention designs selected from the American Institute of Architects 1977 competition	San Diego Museum of Art San Diego, CA	$800/$1040
TRADITIONAL AND FOLK ARTS		
*THE FRED HARVEY COMPANY: AN INDIAN COLLECTION Historical basketry, Navajo textiles, Pueblo pottery and Southern Plains beadwork; 58 pieces	The Heard Museum Phoenix, AZ	$1065/$1235
*THE LOOM, THE NEEDLE, AND THE DYE POT Fine craft traditions in fabrics and clothing from cultures around the world; 58 textiles	University of California Museum of Cultural History Los Angeles, CA	$1700/$2210
*NEW GUINEA ART Historical to contemporary figures, masks, and objects; 45 pieces from the Bruce Lawes Collection	WAAM	$450/$590
TRADITIONAL BOLIVIAN TEXTILES FROM THE JONATHAN S. HILL COLLECTION Thirty Textiles, 25 accessories represent the 12 major areas of Bolivian weaving and tapestry techniques evolved from Inca and Pre-Columbian traditions	WAAM	$500/$650
VIDEO/NEW MUSIC		
MUSIC WITH ROOTS IN THE AETHER A video-art documentation of progressive trends in contemporary music designed and directed by Robert Ashley; 14 hours of interviews and music by 7 musicians	Performing Artservices, Inc. New York, NY	$1000/$1300

* Exhibition no longer available

MUSEUM MANAGEMENT INSTITUTE

For six years the Western Association of Art Museums has offered professional training to museum personnel through regional seminars and workshops, the Visiting Specialist Program and the Annual Conference. Highlighting our accomplishments in the area of professional training was the first annual Museum Management Institute (MMI), in 1979. The Institute is a four week residential program developed by WAAM and co-sponsored by the University Extension, University of California, Berkeley. The University of California provides continuing education units for the participants who satisfactorily complete the program.

The Institute's goals are first, to help increase management skills in the profession by providing participants with a better understanding of general management concepts in their application to musuems, and second, to enable participants to broaden their knowledge of the profession through interchange of ideas and experiences with colleagues from other museums. It is open to staff members of art, history, science, anthropology, and natural history museums.

In 1979, sixteen men and nineteen women attended the Institute. The average number of years of experience in the museum profession among the participants was 9.2 years. 48% of the participants were directors; 29% were curators; and 6% were registrars. They represented all museum disciplines: 68% from art, 14% from history, 9% from science and 9% from composite museums. They came from across the entire country including Puerto Rico, Hawaii and Alaska. 49% were from the West, 23% from the East, 17% from the Mid-west, and 11% from the South. Furthermore, all sizes of institutions were represented. 46% of the institutions represented had budgets of over $350,000; 31% had budgets between $100,000 and $350,000; and, 23% had budgets under $100,000.

An integrated course of study was planned to permit sequential development of information over a 4 week period. The curriculum focused on the following: Human Factors in the Museum Environment: Personnel Relations and Organizational Behavior; Management Theory and Practice Within a Museum Setting; Fiscal Management of Museums; Political, Legal, Social and Ethical Environments of Museums; Management Support Systems and Operations.

The program coordinators were Linda E. Evans of WAAM and Ruth Majdrakoff of University Extension, University of California Extension, Berkeley, CA.

Director:

C.J. Huizenga, M.S.
Assistant Director, Department of Management, Labor and Business, University Extension, University of California, Los Angeles

Codirectors:

Malcolm Arth, Ph.D.
Chairman and Curator, Education Department, American Museum of Natural History, New York, NY.

Craig Black, Ph.D.
Director, Carnegie Museum of Natural History, Carnegie Institute, Pittsburgh, PA.

Harold Skramstad Jr., Ph.D.
Chicago Historical Society, Chicago, IL.

Stephen E. Weil, LL.B.
Deputy Director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Faculty:

Ron Egherman, B. Arch.
Assistant Director for Administration, University Art Museum, University of California, Berkeley, CA.

Chris P. Frederiksen, C.P.A.
Senior Partner, Frederiksen and Company, San Francisco, CA.

Hy R. Faine, J.D.
Professor, Management in the Arts, Graduate School of Management, University of California, Los Angeles, CA.

Faculty:

Mary Jacques, Ph.D.
President, M. Jacques Associates, San Francisco, CA.

Herbert Kindler, Ph.D.
Management Consultant, Los Angeles, CA.

Bennet Price Lientz, Ph.D.
Associate Professor and Director, Information Services, Graduate School of Management, University of California, Los Angeles, CA.

William McWhinney, Ph.D.
Partner, University Associates for Human Development, Santa Monica, CA.

Stephen Miller, Ph.D.
Associate Professor, School of Business and Economics, Department of Management Sciences, California State University, Hayward, CA.

Harold Reimer, M.A.
Principal, Reimer and Associates, San Rafael, CA.

David Robinson, M.A. Arch.
Founding Partner, Robinson, Mills and Williams, San Francisco, CA.

Nicholas Ward, LL.B.
Partner, Hamilton and Hamilton, Washington, D.C.

Betty Wenz, Ph.D.
Partner, Mara Southern and Associates, Director, Counseling Services, California State University, Hayward, CA.

Marion Morse Wood, Ph.D.
Management Consultant, Consultant Services, Los Angeles, CA.

Funding for the Museum Management Institute was provided by the National Endowment for the Arts, the William H. Donner Foundation, New York, and the William and Flora Hewlett Foundation, Palo Alto, CA.

VISITING SPECIALIST PROGRAM

Since 1973, WAAM has offered on-site consultation through the Visiting Specialist Program, funded in part by the National Endowment for the Arts and the California Arts Council in 1978-79. Any area of museum operations may be treated by the Visiting Specialist through consultations or workshops, from one to three days with the institution's staff, trustees or community leaders. The most common subjects requested are: financial management, space planning and renovation, exhibition and design, security, conservation of art works, collection identification, and physical and programmatic accessibility for the handicapped. A consultant is selected jointly by WAAM and the requesting institution.

To apply for the Visiting Specialist Program, a letter is required expressing the need; preferred consultant, if such person has already been identified by the institution; and anticipated cost. Requests can be filled within four weeks. The cost to the institution varies, however, $100 per day is the average. The following chart lists the visits conducted in fiscal 1979.

Topic of Consultation	Institution	Specialist
Security	Craft and Folk Art Museum Los Angeles, CA	Ed Nelson Chief of Security Newport Harbor Art Museum Newport Beach, CA
Security	Palos Verdes Art Center Rancho Palos Verdes, CA	Ed Nelson
Security	San Diego Museum of Art San Diego, CA	Ed Nelson
Security	Aspen Center for the Visual Arts Aspen, CO	Floyd Merenkov Director Safety & Security Denver Art Museum Denver, CO
Long range planning and development	Triton Museum of Art Santa Clara, CA	Michael McCone Deputy Director San Francisco Museum of Modern Art San Francisco, CA
Long range planning and development	Walnut Creek Civic Arts Center Walnut Creek, CA	Michael McCone
Long range planning and development	Kala Institute Berkeley, CA	Michael McCone
Long range planning and development	Nevada Art Gallery Reno, NV	Ann Knoll Independent consultant Piedmont, CA
Budget and financial planning	Italian-American Museum San Francisco, CA	Linda E. Evans Program Director WAAM
Budget and financial planning	Camerawork San Francisco, CA	Lynn Jorgenson Executive Director WAAM
Space planning and renovation	Long Beach Museum of Art Long Beach, CA	Randy J. Morris Architect, Phelps, Morris & Associates Long Beach, CA

VISITING SPECIALIST PROGRAM

Topic of Consultation	Institution	Specialist
Space planning and renovation	California College of Arts and Crafts Oakland, CA	Steven Weiss Exhibits Designer/ Senior Technician California Academy of Sciences San Francisco, CA
Paper conservation	Mills College Art Gallery Oakland, CA	Robert Futernick Paper Conservator Achenbach Foundation for the Graphic Arts San Francisco, CA
Identification and evaluation of furniture collection	Phoenix Art Museum Phoenix, AZ	Graeme Keith Independent consultant San Francisco, CA
Identification and evaluation of collection	Walnut Creek Civic Arts Gallery Gallery, Walnut Creek, CA	Richard Reisman Michael Lyon M R Arts Consultants San Francisco, CA
Docent training	Beaumont Art Museum Beaumont, TX	Nancy Berry Curator of Education Meadows Museum & Sculpture Court Dallas, TX
Water intrusion	The Oakland Museum Oakland, CA	Alan Rosenberg & Elmer Botsai Architects Botsai, Rosenberg & Overstreet San Francisco, CA
Exhibition design	Crocker Art Museum Sacramento, CA	Theodore Cohen Designer Oakland Museum Oakland, CA
Program accessibility for the disabled	Texas Museums Association Austin, TX	Roger Cicchese Coordinator Accessibility Project Cultural Education Collaborative Boston, MA
Museum accessibility	Colorado-Wyoming Association of Museums	Robert Wade General Counsel National Endowment for the Arts Washington, D.C.

ANNUAL CONFERENCE

Victoria, British Columbia was the location chosen to host the 55th annual WAAM conference which was held in conjunction with the Western Regional Conference of the American Association of Museums. Approximately 275 representatives from primarily western states attended the sessions which offered the participants a broad range of topics.

Our Canadian hosts were most helpful in their assistance and cooperation with the arrangement of the 1978 conference program and related events. Special acknowledgement and appreciation are extended to R. Yorke Edwards, Director of the British Columbia Provincial Museum; Roger Boulet, Director, the Art Gallery of Greater Victoria; and Robert Bradland, Chief, Heritage Administration Division, Ministry of Recreation and Conservation, Victoria. Related events included a walking tour of Old Victoria, demonstrations of artists and craftsmen at work and totem pole carving. The highlight of these events was an evening performance of the Kwakiutl Indian Dancers.

Topics	Speakers
The Law and the Museum	Alan D. Ullberg, Esquire Smithsonian Institution, Washington, D.C.
Packing and Handling	Scott Atthowe, Atthowe Transportation, Oakland, CA Geoffrey Brown, Lowie Museum of Anthropology, Berkeley, CA Gigi Dobbs, WAAM
Accounting for Non-Accountants	Lynn Jorgenson, WAAM
Living History	Nick L. Clark, University of Idaho, Moscow, ID Jack Gyer, Yosemite National Park, Yosemite, CA Frederick J. Netherton, Ft. Steele Historic Park, Ft. Steele, British Columbia Robb Rosson, Ronald V. Jensen Living Historical Farm, Utah
Burglar Proof Installation Techniques	Ric Collier, Boise Gallery of Art, Boise, ID Lee Finneran, Discovery Center, Fresno, CA
Basics of Grantsmanship	Linda E. Evans, WAAM Terry Melton, National Endowment for the Arts, Salem, OR Julie Anderson, Henry Art Gallery, University of Washington, Seattle WA
Standards and Guidelines for Museum Studies Programs: A Report of the AAM Museum Studies Committee	Jane Glaser, American Association of Museums, Washington, D.C.
The Salem Museum Case Study	Julie Anderson, Henry Art Gallery, University of Washington, Seattle, WA Jane Bledsoe, California State University, Long Beach, Long Beach, CA Ruth Bowman, Independent Consultant, Los Angeles, CA Sally Ela, J. Paul Getty Museum, Malibu, CA Bonnie Pittman-Gelles, Chairman AAM Education Committee, Washington, D.C. Ronald Hickman, Phoenix Art Museum, Phoenix, AZ Henry Hopkins, San Francisco Museum of Modern Art, San Francisco, CA C. J. Huizenga, University of California, Los Angeles, CA
Historic Preservation and Restoration	Arthur Hart, Idaho State Historical Society, Boise, ID Robert Broadland, Ministry of Recreation and Conservation, Victoria, B.C. Paul Piazza, Tucson Museum of Art, Tucson, AZ
Fine Arts Insurance	Lynn Jorgenson, WAAM

Topics	Speakers
Sources of Traveling Exhibitions	James Ballinger, Phoenix Art Museum, Phoenix, AZ Deborah Whitehurst, Arizona Commission on the Arts and Humanities, Phoenix, AZ Michael Whitenack, Visual Arts Resources, Eugene, OR Gigi Dobbs, WAAM Anthony Diez, Smithsonian Institution Traveling Exhibitions Service, Washington, D.C.
Registrar and Conservator Toward a Stronger Alliance	Charlotte Johnson, Lowie Museum of Anthropology, Berkeley, CA Kathryn B. Gates, Portland Art Museum, Portland, OR Marilyn Chechik, British Columbia Provincial Museum, Victoria, B.C. Geoffrey Brown, Lowie Museum of Anthropology, Berkeley, CA Kevin Neary, British Columbia Provincial Museum, Victoria, B.C.
Administration of College Galleries and Museums	Jim Murray, Mt. Saint Mary's College, Los Angeles, CA Harvey West, Henry Art Gallery, University of Washington, Seattle WA David Wright, Idaho State University, Pocatello, ID
Energy, Architecture and Design	Charles A. Parrott, III, U.S. Department of the Interior, Washington, D.C. Robert Matthai, Chairman, American Association of Musuems Energy Committee, Washington, D.C.
Canadian Museums — Looking Ahead	Robin Inglis, Canadian Museums Association, Ottowa, ON
Word Processing in the Museum Environment	Edward Topar, IBM Corp., Franklin Lakes, N.J.
The Interdisciplinary Approach to Interpretative Programs and Exhibitions	Vincent J. Gabianelli, Florida State Museum, Gainsville, FL Ann Day, Utah Museum of Fine Arts, Salt Lake City, UT Fran Minton, Utah Museum of Natural History, Salt Lake City, UT Jacob Brookins, Museum of Northern Arizona, Flagstaff, AZ Robert Lomadapki, Museum of Northern Arizona, Flagstaff, AZ
Architectural Accessibility of Museums for the Disabled	Michael Jones, Illinois State Development Board, Springfield, IL
Management of Volunteers	Grace Stovall, The Oakland Museum, Oakland, CA Maureen Gee, British Columbia Provincial Museum, Victoria BC Pat Warren, Consultant, Marina del Rey, CA Judy Johnson, Fine Arts Museums of San Francisco, San Francisco, CA
Customs and Brokers	Sally Ela, J. Paul Getty Museum, Malibu, CA Tom Ollendorff, Ollendorff Fine Arts Transportation, San Francisco, CA Wilson A. Fosse, U.S. Customs, Seattle, WA Bill Gwin, George S. Bush & Company, Seattle, WA
Observations of the AAM Accreditation Program	Randi Glickberg, American Association of Museums Accreditation Commission, Washington, D.C.
Management Styles	C. J. Huizenga, University of California, Los Angeles, CA
Conference Administrator	Adrienne Horn, San Francisco, CA

ILO LISTON PUBLICATION AWARDS

Initiated in 1974, the Ilo Liston Publication Awards are made in honor of Ms. Liston, WAAM's Executive Secretary from 1936-1971. The awards acknowledge excellence in design and execution of publications produced by western institutions during the past year. Jurors for the 1978 awards were Marcia Loeb and Robert Ross, both of San Francisco, California. The awards were presented at the Annual Conference.

Category	Place	Winner
Stationary Design	First Place	Springfield Museum of Art, Springfield, MO Designer: Museum Art Department
Poster	First Place	Portland Art Museum, Portland, OR POL BURY Designer: Corinna Campbell
	Honorable Mention	Henry Art Gallery, University of Washington, Seattle, WA THE WARP AND WEFT OF ISLAM Designer: John Whitehill-Ward
	Honorable Mention	The Oakland Museum, Oakland, CA DIEBENKORN Designer: Gordon Chun
Exhibition Catalog	First Place	Seattle Art Museum, Seattle, WA JOHSEL NAMKUNG: AN ARTIST'S VIEW OF NATURE Designer; Nancy Roberts
	Honorable Mention	Friends of Photography, Carmel, CA ANSEL ADAMS: 50 YEARS OF PORTRAITS Designer: James Alinder Editorial Supervision: David Featherstone Lay-out & Production: Peter A. Anderson
Book	First Place	Seattle Art Museum, Seattle, WA NORTHWEST TRADITIONS Designer: Nancy Roberts
	Honorable Mention	Maryhill Museum of Art, Goldendale, WA MARYHILL MUSEUM OF ART Designer: Harvey Freer Text: David Coomler
	Honorable Mention	The Fine Arts Museum of San Francisco; San Francisco, CA RODIN'S SCULPTURE Designer: Adrian Wilson Photography: Joe Schopplein
Newsletter	First Place	University Art Museum, University of California, Berkeley, CA Designer: Tom Ingalls Project Director: Ron Egherman
	Honorable Mention	The Oakland Museum, Oakland, CA SEPTEMBER 1978 NEWSLETTER MAGAZINE Designer: Gordon Chun
Announcements	First Place	Henry Art Gallery, University of Washington, Seattle, WA CANADIAN LANDSCAPES Designer: Wilkins and Peterson Photography: J. Mackie
	Honorable Mention	Missoula Museum of the Arts, Missoula, MT STAMP IMAGES Designer: Steve La Rance Printer: Artcraft Printers

To the Board of Trustees
Western Association of Art Museums
Oakland, California

We have examined the balance sheet of the Western Association of Art Museums as of June 30, 1979 and the related statement of support, revenue and expenses and changes in fund balances, statement of changes in financial position and statement of functional expenses for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. The financial statements of the Western Association of Art Museums, for the year ended June 30, 1978, were examined by other auditors whose report dated September 22, 1978 expressed an unqualified opinion on those statements and are included for comparative purposes only.

In our opinion, the aforementioned financial statements present fairly the financial position of the Western Association of Art Museums at June 30, 1979 and the results of its operations, changes in fund balances and functional expenses for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Coopers & Lybrand

San Francisco, California
August 3, 1979

FINANCIAL STATEMENTS

WESTERN ASSOCIATION OF ART MUSEUMS
BALANCE SHEET

June 30, 1979

ASSETS

	1979	1978
Current assets:		
Cash	$ 52,803	$ 12,151
Accounts receivable	25,040	18,205
Grants receivable (Note 1)	37,260	12,656
Prepaid expenses and deposits	28,131	1,168
Total current assets	143,234	44,180
Furniture and equipment, net of accumulated depreciation of $2,169 - 1979; $958 - 1978 (note 1)	6,416	4,618
	$ 149,650	$ 48,798

LIABILITIES AND FUND DEFICIT

Current liabilities:		
Note payable to bank	—	$ 8,000
Accounts payable	$ 33,609	38,933
Deferred income (Notes 1 and 2)	123,415	20,458
Fine arts insurance premiums collected in advance	6,176	7,014
Total current liabilities	163,200	74,405
Commitments and contingencies (Note 5).		
Fund balances (deficit):		
Unrestricted	(19,390)	(30,805)
Restricted	5,840	5,198
	(13,550)	(25,607)
	$ 149,650	$ 48,798

The accompanying notes are an integral part of these financial statements.

WESTERN ASSOCIATION OF ART MUSEUMS
STATEMENT OF SUPPORT, REVENUE AND EXPENSES AND CHANGES IN FUND BALANCES

for the year ended June 30, 1979

	1979			
	Operating Funds			1978
	Unrestricted	Restricted	Total	Total
Support and revenue:				
Exhibition support (Note 3)	$ 80,115	$ 35,527	$ 115,642	$ 61,458
Education support (Note 3)	180	64,998	65,178	89,882
Membership dues	35,227		35,227	32,571
Fine arts group insurance administrative fees	15,095		15,095	14,179
Other	4,930		4,930	10,736
	135,547	100,525	236,072	208,826
Expenses:				
Exhibitions	75,648	36,057	111,705	74,510
Education		63,826	63,826	85,456
Membership and development	7,864		7,864	4,135
General and administrative	40,171		40,171	33,761
Other	449		449	5,927
	124,132	99,883	224,015	203,789
Excess of support and revenue over expenses	11,415	642	12,057	5,037
Fund balance (deficit), June 30, 1978	(30,805)	5,198	(25,607)	(30,644)
Fund balance (deficit), June 30, 1979	$ (19,390)	$ 5,840	$ (13,550)	$ (25,607)

The accompanying notes are an integral part of these financial statements.

FINANCIAL STATEMENTS

WESTERN ASSOCIATION OF ART MUSEUMS
STATEMENT OF CHANGES IN FINANCIAL POSITION

for the year ended June 30, 1979

	1979	1978
Funds provided by:		
Operations:		
Excess of support and revenue over expenses	$ 12,057	$ 5,037
Non-cash expense - depreciation	1,211	958
Funds provided by operations	13,268	5,995
Increase in deferred income	102,957	10,305
Additional borrowings from bank	—	5,000
Total funds provided	116,225	21,300
Funds used by:		
Increase in grants receivable	24,604	4,596
Payments on note payable to bank	8,000	4,500
Increase in accounts receivable	6,835	2,471
Additions to furniture and equipment	3,009	2,298
Decrease in accounts payable	5,324	1,587
Increase in prepaid expenses and deposits	26,963	1,168
Decrease in fine arts insurance premiums collected in advance	838	759
Total funds used	75,573	17,379
Increase in cash	40,652	3,921
Cash, beginning of year	12,151	8,230
Cash, end of year	$ 52,803	$ 12,151

The accompanying notes are an integral part of these financial statements.

WESTERN ASSOCIATION OF ART MUSEUMS
STATEMENT OF FUNCTIONAL EXPENSES

for the year ended June 30, 1979

	1979					
	Program Service		Support Services			
	Exhibitions	Education	Membership and Development	General and Administrative and Other	Total	1978 Total
Salaries, payroll taxes and employee benefits	$ 47,918	$ 29,458		$ 21,483	$ 98,859	$ 83,965
Honoraria and professional fees		18,550	$ 68	5,472	24,090	20,134
Travel:						
Staff	1,030	1,225	3,259	2,377	7,891	3,761
Non-Staff		5,243		1,231	6,474	15,710
WAAM-sponsored seminars and conferences		526			526	8,355
Seminar and conference scholarships					—	4,613
Printing and publications	10,615	886	4,537		16,038	14,143
Framing and crating	29,578				29,578	14,644
Fine arts insurance — WAAM exhibitions	9,664				9,664	6,933
Freight and postage	3,256			3,817	7,073	7,070
Repairs and claims	505			258	763	1,262
Rent				3,000	3,000	3,000
Office supplies and expenses				8,137	8,137	7,417
Telephone				7,201	7,201	6,932
General insurance				1,587	1,587	1,870
Interest				361	361	1,111
Bad debts				209	209	1,019
Depreciation				1,211	1,211	958
Other	304			1,049	1,353	892
	102,870	55,888	7,864	57,393	224,015	203,789
Allocation of indirect costs (Note 1)	8,835	7,938		(16,773)	—	—
	$ 111,705	$ 63,826	$ 7,864	$ 40,620	$ 224,015	$ 203,789

The accompanying notes are an integral part of these financial statements.

WESTERN ASSOCIATION OF ART MUSEUMS
NOTES TO FINANCIAL STATEMENTS

1. General, and Summary of Significant Accounting Policies:

General

The Western Association of Art Museums (the Association — WAAM) is an incorporated association of approximately 430 art museums, museum professionals and other individuals. It provides services to members including organization and circulation of traveling art exhibits which member and non-member organizations may rent, conducting educational seminars, providing technical expertise to assist member organizations and providing fine arts group insurance to members.

Basis of Accounting and Reporting:

Restricted Grants:

Restricted grants are recorded as a receivable and as deferred income at the commencement of the grant period designated by the grantor. Income is recognized based upon the proportion of the project expenses incurred and services provided to the total anticipated project expenses and services to be provided.

Contributions:

Contributions of materials, facilities and services are recorded as support and expense in the period provided. Contributed materials and facilities are recorded at their estimated fair market value. Contributed services are recorded at appropriate individual billing rates or hourly rates of pay.

Membership Dues:

Membership dues are recorded as deferred income on the anniversary date of the membership. Income is recognized ratably over the term of the membership.

Fine Arts Group Insurance:

Premiums on fine arts group insurance are recorded as liabilities and the administrative fees are recorded as deferred income when billed. The administrative fees are recognized as income in the period that the insurance coverage is provided.

Functional Allocation of Expenses:

Expenses are allocated directly to various program and support services based upon available records and detailed estimates prepared by management. In addition, certain programs provide for an allocation of general and administrative expenses through an indirect cost ratio.

Fund Accounting:

The Association has established separate funds in order to ensure the observance of limitations and restrictions placed on the use of resources provided by contributions and grants. Separate accounts are maintained for each restricted fund; in the accompanying financial statements, all restricted funds have been combined into one fund group.

Furniture and Equipment:

Furniture and equipment are stated at cost. Depreciation is computed on the straight-line method based on the estimated useful lives of the respective assets.

2. Deferred Income:

Deferred income at June 30, 1979 consists of the following:

Grants	$ 51,296
Tuition	48,500
Relocation costs	11,230
Membership dues	8,833
Fine arts group insurance administrative fees	1,798
Exhibitions	1,758
	$ 123,415

3. Restricted Support and Revenue:

Restricted support and revenue for the year ended June 30, 1979 consist of the following:

	Education	Exhibitions	Total
Grants	$ 63,468	$ 35,527	$ 98,995
Contributions	400		400
Seminar fees	1,130		1,130
	$ 64,998	$ 35,527	$ 100,525

4. Income Taxes:

The Association has been classified as an organization exempt from income taxation under Section 501 (c) (3) of the Internal Revenue Code (IRC) and Section 23701 (d) of the State of California Revenue and Taxation Code. Additionally, the Association has obtained a ruling from the Internal Revenue Service that it is classified as a publicly supported organization, as defined in Section 509 (a) (2) of the IRC.

5. Commitments and Contingencies:

Grant awards require the fulfillment of certain conditions as set forth in the instruments of grant. Failure to fulfill the conditions could result in the return of the funds to the grantors. The Association deems the contingency remote since by accepting the grants and their terms, it has accommodated the objectives of the organization to the provisions of the grants. The Association's management is of the opinion that the Association has complied with the terms of all grants.

The Association has signed a five-year lease for office space in San Francisco. Under the terms of the lease, the Association will pay $850 per month commencing September 1979 for three years and $950 per month for the remaining term. The lease requires that certain executory costs such as insurance and maintenance be paid by the Association.

The Association has also signed an agreement to purchase approximately $27,000 of new office furniture. As of June 30, 1979, a deposit of $6,500 has been made toward this purchase.